

Current Exhibitions

Cover: The lithograph Jazz Series:
Bopping at Birdland
(Stomp Time) from
1979 (Courtesy
Nanette Rohan
Bearden) is part of
A Graphic Odyssey:
Romare Bearden as
Printmaker, which
opens this month.

FABERGÉ IN AMERICA

Gallery 101, March 9-May 11

More than 400 exquisite examples of the work of the legendary master jeweler. The Cleveland showing is sponsored by the Chubb Group of Insurance Companies and KeyBank

THOMAS EAKINS: THE ROWING PICTURES

Galleries 234 and 234A, through May 15

The complete group of nine oil paintings and fourteen works on paper: a monument of American realism. The Cleveland showing is made possible by Patron Sponsors Jane and Michael Horvitz and Donna and Jim Reid, with additional support from Yale Friends Constance and Allen Ford, Diann and Thomas Mann, Anne and Henry Ott-Hansen, and Nancy and Bill West, and special thanks to Carol and Dick Michel

A GRAPHIC ODYSSEY: ROMARE BEARDEN AS PRINTMAKER

Galleries 111 and 112, April 22–July 6 Deeply personal images of a fascinating life

ALONE IN A CROWD: PRINTS BY AFRICAN-AMERICAN ARTISTS OF THE 1930s-40s FROM THE COLLECTION OF REBA AND DAVE WILLIAMS

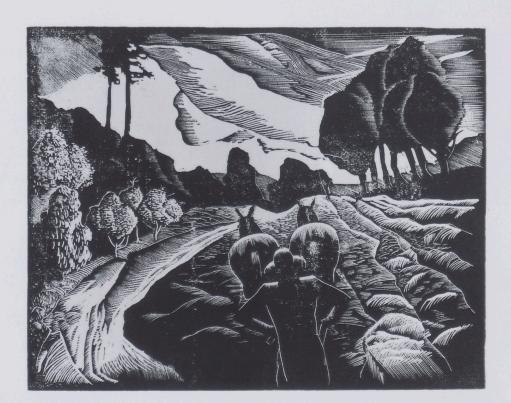
Galleries 109 and 110, April 22–July 6 A singular vision of America

KENRO IZU PHOTOGRAPHS: LIGHT OVER ANCIENT ANGKOR

Gallery 105, April 5–June 5 Large-format platinum/palladium contact prints of Cambodian monuments

GREEK ISLAND EMBROIDERIES

Gallery 106, through April 13 Supported by Patron Sponsors Mary and Leigh Carter



Plowman (wood engraving, 1948, Collection Reba and Dave Williams), by Wilmer Jennings, is in Alone in a Crowd. Dear Members,

This year, April in Cleveland means Fabergé in America. I hope you have all had a chance to see the show—and, if not, I encourage you to do so soon, since we expect the last few weeks to be completely sold out. Of course, you can also see Fabergé between 1:00 and 8:00 p.m. on one or both of the two remaining Members Mondays, April 7 and May 5, when the exhibition is available only to museum members.

This exhibition provides a golden opportunity to test some of our new strategic plan initiatives to make the museum as visitor-centered as possible. From the reconfigured special exhibition space, to a refined ticketing system in the lobby, to the temporary annexes to the store and café, to a special weekend phone bank, to arrangements for additional parking and shuttles, to the Fabergé version of our web site, to the content and design of this magazine, we've tried to put ourselves in our visitors' shoes in order to provide the most rewarding exhibition experience we can deliver. Critical to the success of this effort and to future efforts is your feedback, so please, don't hold back. Shower us with all the criticisms, compliments, or suggestions that you think might help the Cleveland Museum of Art earn the reputation—on top of its impeccable aesthetic and art historical credentials—as the most visitor-centered museum in America. Check pages 14 and 15 for details on many of the Fabergé initiatives.

Other strategic plan-inspired work is under way, too. The education division, for instance, has launched a CMA "takeout" program in which once a month or so, representatives from the department visit a school or community event with giant puppets and other props and provide hands-on art activities. Also, the museum has undertaken a three-year project in conjunction with other institutions under the auspices of a Cleveland Cultural Coalition grant at the Buhrer Elementary School on Cleveland's west side.

In the museum, you'll notice a reconfigured café, new overhead gallery signage, and a variety of new interpretive publications. What we have in mind with all of these endeavors is to make the museum as accessible as we can, on as many levels as we can, to as many people as we can—so, again, let us know what you think.

Finally, I would like to thank our distinguished former director Sherman E. Lee for writing a personal remembrance, on page 14, of one of the museum's great friends, Mrs. A. Dean "Geenie" Perry. A selection of works from Mrs. Perry's bequest will go on view this month in gallery 113.

Sincerely,

Robert P. Bergman, Director



One example of the education division's "take-out" program: last September's One World Day in Rockefeller Park, for which the museum sponsored a two-week banner-making project.

The Homeland of Imagination

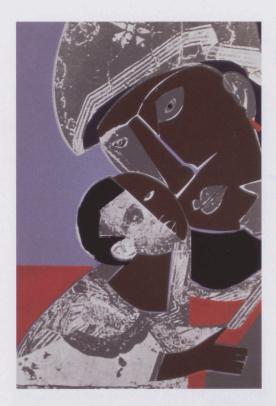


The lithograph
Falling Star from
1979 (Courtesy
Nanette Rohan
Bearden) illustrates Bearden's
belief that "all
painting is a kind
of talking about
life."

A GRAPHIC ODYSSEY: ROMARE BEARDEN AS PRINTMAKER April 22–July 6, 1997 he extraordinary achievements of Romare Bearden (1912–1988) were greatly shaped by the artist's diverse, interesting background. Born in Charlotte, North Carolina, he moved with his family to New York City in 1915, although some of his childhood was spent in Pittsburgh. His mother, an activist and New York editor for the *Chicago Defender*, the widely read African-American weekly, filled their Harlem home with such intellectuals as W. E. B. Du Bois, Paul

Robeson, and Langston Hughes. Bearden's artistic talent became apparent during his college years, when his cartoons appeared not only in university publications but also in *Collier's*, the *Saturday Evening Post*, and *Life*. He graduated from New York University in 1935 with a degree in education and from 1938 to 1967 was employed by the New York Department of Social Services as a caseworker. He attended the Art Students League in 1936–37 and studied with George Grosz, whose political satires had forced him to

Organized and circulated by the Council for Creative Projects, New York



In the screenprint Mother and Child from 1977 (Courtesy Nanette Rohan Bearden), Bearden was less interested in the liturgical content of contemporary representations of the Madonna and child than in the universality of the image.

flee Nazi Germany. Grosz introduced him to the graphic work of Honoré Daumier, Francisco Goya, and Käthe Kollwitz—artists who used art as a tool of social criticism and for whom printmaking was as important a medium as oil painting.

During this time Bearden also met Stuart Davis, an artist and avid jazz fan. The two enjoyed the music of pianist Earl "Fatha" Hines. "Listen to what he isn't playing," Davis advised Bearden. "What you don't need is just as important as what you do need." Bearden learned to block out the melody and concentrate on the silences between the notes. "I found that this was very helpful to me in the transmutation of sound into colors and the placement of objects in my paintings and collages," he once explained. "Jazz has shown me the ways of achieving artistic structures that are personal." Chinese landscape painting and calligraphy, which Bearden studied in the 1950s, were another important influence. He quickly learned the difficulty of obtaining such perfect simplicity and began to paint more thinly, leaving sections of canvas unpainted so that unfinished areas could be completed by the viewer's imagination.

By the late 1960s Bearden had become well known for collage. (The museum has an excellent example, *Wrapping It Up at the Lafayette*, 1974, on view in gallery 243.) He improvised,

layering pieces of torn paper, photographs, and cloth and applying painted areas of bold color. His prints, similar to the collages in style and subject, were produced in an attempt to make his work more accessible to a greater number of people.

Nourished by his cultural heritage, Bearden depicts the 20th-century experience of African Americans yet also imbues his work with more general meaning. "My roots are in North Carolina," he explained. "I paint what people did when I was a little boy, like the way they got up in the morning." He has characterized his work as "representing some consolidations of some memories, of some direct experiences from my childhood on to the present." In his images of the family, the rural South, New York and Pittsburgh, and jazz musicians, Bearden is concerned with expressing the universal relevance of myths and ceremonies. Trains, mothers and their children, women conjurers, and roosters are recurring symbols. Mundane scenes are transformed; a woman bathing, for instance,



Bearden's roots were in the rural South, which can be seen in the lithograph The Lantern from 1979 (Courtesy London Arts, Inc.).

symbolizes baptism, a ritual of spiritual purification and cleansing. "You can come back to where you started from with added experience and you hope more understanding," Bearden once said. "You leave and then return to the homeland of your imagination."

■ Jane Glaubinger, Curator of Prints

Some Fabergé Sources

Fabergé made use of

extant objects—chiefly

French and of the 18th

century—in the realization

of many of his most

famous productions.

FABERGÉ IN AMERICA March 9–May 11, 1997 ost of the objects produced by the Fabergé firm can be classified as part of 19th-century European historicism, in which styles of the past were mined for decorative forms and motifs that could be imi-

tated in the creation of contemporary designs. It has long been recognized that Fabergé made use of extant objects—chiefly French and of the 18th century—in the realization of many of his most famous productions, the imperial eggs made to be given by the czars Alexander

III and Nicholas II to the czarinas each year at Easter. We know that the firm's St. Petersburg headquarters included an extensive library and can presume that books housed there also would have been employed in the creation of Fabergé designs.

Recently, several instances of Fabergé's borrowing from published sources for furniture miniatures have been discovered. The bidet from the Minshall Collection, included in the exhibition Fabergé in America, agrees in almost every detail with an engraving of about 1788 after a work in the Louis XVI style by the well-known French designer Richard Lalonde. Only a few

Organized by the Fine Arts Museums of San Francisco and made possible by FABERGÉ CO. The Cleveland showing is sponsored by the Chubb Group of Insurance Companies and KeyBank. Additional

years ago a drawing for this miniature bidet was identified in an album of almost a thousand drawings of Fabergé *objets*, assembled between 1911 and 1916 by Henrik Wigström, who headed the firm's most important manufacturing unit just

before it closed forever in 1918. The drawing is dated May 26, 1915. Now we realize that the designer of the Fabergé piece needed to do little more than remove the upper shelf and add textiles reproduced in enamel to the back and seat, in order to convert the 18th-century

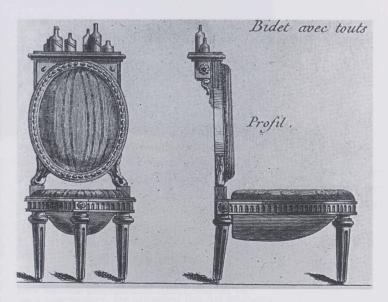
engraving of a bidet into a 20th-century object of fantasy.

Two illustrations from Henry Havard's Dictionnaire de l'Ameublement, published in Paris in 1894, were the sources for two other objects in the exhibition. One is a miniature chair, also from the Minshall Collection, and the other a fire screen, converted into a picture frame, now in the Forbes Magazine Collection. Curiously enough, though both of these illustrations purportedly represent objects of French neoclassicism made in the late 18th century, in fact both seem to have been adapted to the taste of the late 19th century rather than accurately reproducing

support is provided by the Ohio Arts Council. Promotional support is provided by the *Plain Dealer*, WDOK 102.1 FM and AM 850 WRMR. Continental is the official airline of the exhibition.

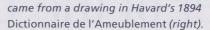


Fabergé's miniature bidet (left), a marvelous creation of gold, jade, enamel, and pearls (CMA, India Early Minshall Collection 1966.455), is nearly an



exact copy of a bidet pictured in an 18th-century engraving (right).

The design for the miniature chair on the left, also from CMA's Minshall Collection (1966.454),







earlier models. The supporting elements of the chair are too thin and the design of its back is without direct 18th-century precedent, while the fire screen is too richly adorned with high relief ornament to have been conceived before the last half of the 19th century. It is interesting that, in

a book filled with illustrations of antique furniture, Fabergé's designer should have chosen to imitate two almost contemporary creations, rather than those of admired historical eras of the past. Indeed, the products of the firm were nothing if not eclectic.

Another illustration in Havard's Dictionnaire inspired Fabergé's double-sided fire-screen frame (The Forbes Magazine Collection, New York, all rights reserved).

Henry Hawley, Curator of Renaissance and Later Sculpture and Decorative Arts





Slayer of the Buffalo Demon

ome of the most accomplished monuments and sculptures ever produced in Southeast Asia were created during the Khmer empire, which flourished in Cambodia from the 9th to the 13th centuries. The Cleveland Museum of Art's recently acquired bronze of Mahisasuramardini, a devi (goddess) in the aspect of Durga as the slayer of the Buffalo Demon (Mahisasura), complements handsomely the monumental Koh Ker-Kleang style male torso in stone purchased in 1994. Both pieces date from approximately the same period.

It is an unusual coincidence that two sculptures of such superlative quality, representing two different aspects of 10th-century Khmer sculpture, in stone and bronze, should come on the market at roughly the same time. While monumental Khmer stone sculpture is rare, bronzes are even rarer. Metal, a precious commodity, was frequently melted down to be reused.

One of the largest and most important surviving bronzes of the 10th century, the new acquisition represents Mahisasuramardini, which is indicated by the buffalo head (Mahisa) on the base of the image and by the attributes of Vishnu (the preserver god) in her hands. The upper pair hold a wheel and a conch, while the lower pair carry a club and a lotus bud.

Stylistically, the bronze reflects elements of the Koh Ker (921–945) and Pre Rup (947–965)



This image of the goddess Durga, a fine example of early Khmer sculpture, dates from the second to third quarter of the 10th century (bronze, 54.2 cm, John L. Severance Fund 1996.27).

periods. The distinguishing characteristic of female images in both of these styles is the long pleated skirt, or *sarong*, with an edged border and a round overhanging flap at waist level in front. This same overhanging garment fold is present in another 10th-century female torso, a lovely stone sculpture that is also owned by the museum. Tenth-century Cambodian male images are depicted wearing similarly pleated short breeches with the same overhanging circular fold at the waist, along with a double-anchored pendant.

Equally typical of the Koh Ker and Pre Rup styles is the *kiritamakuta*, a special type of crown in the form of a diadem tied in the back and pointed at the top, worn by Durga. The torso has square-shaped shoulders and high firm breasts, with conventionally marked folds of flesh underneath. The waist is narrow, the hips broad, and the navel deeply set—all features of this style.

The frontal posture of the figure, hieratic and rather rigid, is also typical. Standing firmly on strong legs, the image conveys the sense of a powerful presence. Yet there remains the understated sensitivity for which Khmer art is known, revealed here in the soft rendering of the flesh and the semi-smiling face that so successfully emphasizes the sculpture's spiritual dimension.

The museum's Khmer holdings include major bronzes of the Baphuon (11th century), Angkor (12th century), and Bayon (13th century) periods. Until now, it lacked a key bronze image in the 10th-century Koh Ker style. The sculpture of Durga is thus a most welcome and meaningful addition to the collection.

■ Stanislaw J. Czuma George P. Bickford Curator of Indian and Southeast Asian Art



A long pleated skirt like the one this figure wears is characteristic of female images in 10th-century Cambodian sculpture (sandstone, h. 89 cm, purchase from the J. H. Wade Fund 1971.134).



Siva, the principal Hindu creative and destructive god, could be the subject of this Koh Ker–Khleang style torso (stone, h. 135 cm, purchase from the J. H. Wade Fund 1994.202).

Film

Sisters: Films by Russian Women

In this series, organized and toured by International Film Circuit Inc., we present some of the finest movies made by Russian women during the past 30 years; most of these films are available in the U.S. for the first time. Heaviest emphasis is placed on two filmmakers: Kira Muratova, who fought censorship and blacklisting in the sixties to emerge as Russia's foremost contemporary woman di-

rector, and Larissa Shepitko, a major talent who died tragically in 1979 at the age of 40. Each is represented by two films: Muratova with *Brief Encounters* (the 16th),

a long-shelved sixties classic, and *The Asthenic Syndrome* (the 9th), a sharp recent masterwork; Shepitko with *The Ascent* (the 2nd) and *Wings* (the 30th), both dramas about WWII and its aftermath. A fifth program on the 23rd contains a documentary on Shepitko made by her husband, Elem Klimov, as well as two animated films. Admission to each program is \$5, \$4 for CMA members.



Gianni Amelio (b. 1945) is not yet a household name in America, but he is one of Italy's most respected and



Fire on the Mountain

honored filmmakers. Each of his last three films has won the coveted "Felix" award (Europe's version of the Oscar) for European Film of the Year, a feat unique in the history of this prize; no other *country* has won this award three times, to say nothing of a single director. In this series we present all three of Amelio's prizewinners, each of which harks back to Italy's great tradition of political thrillers and neorealist

social dramas: *Open Doors* (the 13th), *Stolen Children* (the 20th), and *Lamerica* (the 27th). Each film \$5, CMA members \$4.



Amelio on the camera

Rite

Two special movies, both Cleveland premieres, complete the month's film programs: On Sunday the 6th at 1:30, you can see *Fire on the Mountain*, an inspiring portrait of the 10th Mountain Division of the U.S. Army, an elite WWII ski corps, and on Friday the 11th we will show *The Last Days of the Last Tsar*, a Russian film that is part documentary, part dramatization

and happens to relate to our *Fabergé* exhibition. Admission \$5, CMA members \$4.

1 April/Tuesday

Highlights Tour 1:30 *CMA Favorites*Note: Gallery talks meet in the central lobby (outside the Asian galleries) during *Fabergé*

Fabergé Blimp Flyover CANCELLED

2 April/Wednesday

Gallery Talk 1:30 *Early Christian and Byz-antine Art*. Alicia Hudson

Film 7:30 The Ascent (USSR, 1976, b&w, subtitles, 111 min.) directed by Larissa Shepitko. Stunning WWII drama and religious allegory about two Russian partisans battling German soldiers and the harsh Belorussian winter. This last and greatest movie by Shepitko, who died in a 1979 car crash at the age of 40, won the grand prize at the Berlin Film Festival. \$4 CMA members. \$5 others

Archaeology Lecture 8:00 *Rome's Spice Trade with the East: The Egyptian Connection.* Stephen Sidebotham

3 April/Thursday

Highlights Tour 1:30 CMA Favorites
Gallery Talk 2:30 Early Christian and Byzantine Art. Alicia Hudson

4 April/Friday

Highlights Tour 1:30 CMA Favorites

5 April/Saturday

Gallery Talk 10:15 Fabergé in America (slide talk). Barbara Kathman Highlights Tour 1:30 CMA Favorites

6 April/Sunday

Gallery Talk 1:30 *Early Christian and Byz-antine Art*. Alicia Hudson (Sign-language interpreted)

Film 1:30 *Fire on the Mountain* (USA, 1995, color/b&w, 72 min.) directed by Beth and George Gage. Inspiring portrait of the 10th Mountain Division of the U.S. Army, an elite ski corps that fought the Nazis during WWII.

Among the members of this group were David Brower, the first executive director of the Sierra Club; Paul Petzoldt, chief instructor in America's first Outward Bound program; and Bill Bowerman, cofounder of Nike. Cleveland premiere. \$4 CMA members, \$5 others

Organ Recital 2:00 *Karel Paukert*. Works by Alain, Wiederman, and Eben

Family Workshop2:00–4:30*Fabulous Fabergé Frames*. Free drop-in workshop, no registration required

Guitar Recital 3:30 David Leisner One of the top American classical guitarists, Leisner is known for his vibrant playing style and innovative programming. A unique aspect of his career was the debilitating hand injury that caused him to withdraw from the concert stage in 1984. Having devised new ways of refingering, he subsequently returned to the stage in 1991. Mr. Leisner will perform works by J. S. Bach, Ginastera, Mertz, Schubert, and Leisner

Classical Music

The 1997–98 Gala Subscription Series will again feature performances by internationally acclaimed soloists and ensembles on Wednesday evenings from fall through spring. The Kocian String Quartet, Trio Salome, Tapestry (medieval vocal music), duo-pianists Hecht and Shapiro, the Castle Trio, pianist Grant Johanneson, the Huaxia Ensemble (Chinese music), solo flutist of the Berlin Philharmonic Emmanuel Pahud, and the Brno Chamber Orchestra are among the outstanding musicians who will appear during the season. Free lectures by music experts precede concerts. Watch your mailbox in early June for the 1997–98 subscription series brochure.



McCawley

All Our April Music Is Free. In a Guitar Recital on Sunday the 6th at 3:30 David Leisner performs works by J. S. Bach, Ginastera, Mertz, Schubert, and Leisner (he's a composer, too). A Piano Recital the next Sunday the 13th at 3:30 features Leon McCawley in his museum debut with works by Barber, Beethoven, Schumann, and Prokofiev. Another Young American Stars Organ Recital on Sunday the 20th at 3:00 brings us Stephen Tharp, artist-inresidence at the Brick Church, Park Avenue, in New York City.

His museum debut program includes works by J. S Bach, Dupré, Mendelssohn, Eben, and Guillou.

The museum's own *Karel Paukert* offers **Curator's Recitals** on Sundays the 6th, 13th, and 27th at 2:00, featuring programs of works by various composers.

Free admission, unless otherwise indicated. Complete program details appear in daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call 421–7340, ext. 282.

Tharp



7 April/Monday

Members Day 1:00–8:00 *Fabergé in America*

First Thursday (on Mondays during *Fabergé*) Curatorial consultation for members only, by appointment

8 April/Tuesday

Highlights Tour 1:30 CMA Favorites

9 April/Wednesday

Adult Workshop Series Begins 9:30. Watercolor Workshop. Instructor, Jesse Rhinehart. 7 Wednesdays 9:30–Noon. Begins April 9. Fee \$75 plus materials (about \$40). Call ext. 462 to register by Monday, April 7

Gallery Talk 1:30 *Egyptian Creation Myths*. Mary Ann Popovich

Film 7:00 The Asthenic Syndrome (USSR, 1989, color/b&w, subtitles, 153 min.) directed by Kira Muratova. Wide ranging, challenging, important film ("the only masterpiece of glasnost cinema" according to Russian critic Andrei Dementyev) about a schoolteacher who habitually falls asleep at moments of crisis. A scathing satire of contemporary Russia. "Awesome . . . Great . . . A masterpiece." –Jonathan Rosenbaum, Chicago Reader. \$4CMA members, \$5 others

Textile Art Alliance Lecture 7:00 Experiencing Maya Textiles. Karen Searle

10 April/Thursday

Highlights Tour 1:30 *CMA Favorites* **Gallery Talk** 2:30 *Egyptian Creation Myths*.
Mary Ann Popovich

11 April/Friday

Highlights Tour 1:30 CMA Favorites

Special Film 7:30 The Last Days of the Last Tsar (Russia, 1992, 35mm, English voiceover, 109 min.) directed by Anatoli Ivanov. The exile and execution of Nicholas II and his family are vividly portrayed in this poetic film that mixes documentary footage with dramatic reenactments. Based on diary entries and intimate correspondence between Nicholas and Alexandra, and shot on actual locations where events occurred. Ohio premiere. \$4 CMA members, \$5 others

12 April/Saturday

Gallery Talk 10:15 *All the Armor You Can Wear* (slide talk). Jonathan Kline **Highlights Tour** 1:30 *CMA Favorites*

13 April/Sunday

Gallery Talk 1:30 Egyptian Creation
Myths. Mary Ann Popovich

Family Workshop2:00–4:30 *Elegant Eggs* and *Symbols of Spring*. Free drop-in workshop, no registration required

Organ Recital 2:00 *Karel Paukert*. Works by Hindemith and Jolivet

Film 3:30 Open Doors (Italy, 1990, color, subtitles, 108 min.) directed by Gianni Amelio, with Gian Maria Volonte. A compassionate judge in Mussolini's Italy ruffles feathers when he explores the dark political, ethical, and psychological underpinnings of what seems to be an open-and-shut case involving a mass murderer. Winner of numerous prizes, including Italy's di Donatello award for Best Film of the Year and the European Film Award ("Felix") for Film of the Year. \$4 CMA members, \$5 others

Piano Recital 3:30 Leon McCawley. In 1993 McCawley won first prize at the Ninth International Beethoven Competition in Vienna and second prize in the Leeds International Piano Competition. It was a very good year, to say the least. One of England's leading young pianists, McCawley has been praised as "a pianist with a gleaming future" (Financial Times, London). He makes his museum debut with a program of works by Barber, Beethoven, Schumann, and Prokofiev

15 April/Tuesday

Highlights Tour 1:30 CMA Favorites

16 April/Wednesday

Gallery Talk 1:30 Paganism and Mystery Cults in the Time of Christ. Alicia Hudson Film 7:30 Brief Encounters (USSR, 1967/86, b&w., subtitles, 90 min.) directed by Kira Muratova, with Muratova and Vladimir Vysotsky. Two women of differing backgrounds and demeanors love the same man in this drama that was shelved by Soviet censors for almost 20 years. Cleveland premiere. \$4 CMA members, \$5 others

Mask Appeal

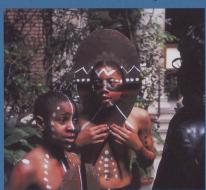
14, 1997. Join the parade for \$2/person. To be in-

wheelchairs), or live anitan Savings Bank with and the Ohio Arts Council.

get ready to be in a parade" kind of mood, drop in anytime between 2:00 and 5:00 on Sunday, April 27th for Circle of Masks, the

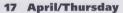
Beginning in May, the on Saturdays, Sundays, \$20/individual. Watch for

To get yourself in the proper "I want to specifics on "Special Focus" Parade Workworkshop flyers are available in the north



Put on your parade face.

Joellen DeOreo discusses recent acquisitions in a free gallery talk, Saturday morning the 19th at 10:15. At right is the recently acquired 16th-century Italian half-suit of armor (John L. Severance Fund 1996.299).



Highlights Tour 1:30 CMA Favorites Gallery Talk 2:30 Paganism and Mystery Cults in the Time of Christ. Alicia Hudson

18 April/Friday

Highlights Tour 1:30 CMA Favorites Slide Lecture 7:00 Elegance, Eggs, and the End of an Empire. Barbara Kathman

19 April/Saturday

Gallery Talk 10:15 What's New: Recent Acquisitions. Joellen DeOreo Highlights Tour 1:30 CMA Favorites

20 April/Sunday

Gallery Talk 1:30 Paganism and Mystery Cults in the Time of Christ. Alicia Hudson Family Workshop2:00-4:30Fabulous Fabergé Frames. Free drop-in workshop, no registration required

Annual Harvey Buchanan Lecture 3:00 Of Monks and Mystics: Portraiture in Tibetan Art. Pratapaditya Pal, a former curator at the Museum of Fine Arts in Boston and at the Los Angeles County Museum of Art, is now affiliated with the Norton Simon Museum in Pasadena and the Art Institute of Chicago

Family Express3:00-4:30Fabulous Frames. You don't have to be a czar to own a miniature portrait. Make your own wearable frame to hold a cherished picture. Free drop-in workshop, no registration

Young American Stars Organ Recital 3:00 Stephen Tharp. Artist-in-residence at The Brick Church, Park Avenue, New York City, Mr. Tharp's museum debut program includes works by J. S. Bach, Dupré,

Mendelssohn, Eben, and Guillou in a recital cosponsored by the American Guild of Organists. A free reception follows Film 3:30 Stolen Children (Italy, 1992, color, subtitles, 110 min.) directed by Gianni Amelio, with Enrico Lo Verso. Moving, emotional saga about a compassionate young police officer escorting an 11-yearold girl and her younger brother to a foster home. Winner of the "Felix" award for European Film of the Year. "Flawless." -Janet Maslin, The New York Times. \$4

CMA members. \$5 others



Education

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30, and Thematic Gallery Talks are Wednesdays and Sundays at 1:30 and Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk on Sunday the 6th. Topics subject to change. Talks for Parents Whose Kids Are in Young Peoples Classes are 10:15 on Saturdays. Two free Fabergé Slide Lectures are offered at 7:00 on Fridays the 18th and 25th in Gartner Auditorium. You may (at press time) arrange Special Fabergé Slide Lectures for adult groups. The \$100 fee (a \$25 nonrefundable portion of which is due at time of scheduling) must be paid at the time of the lecture. Space is limited; call ext. 264.

Hands-on Art

We offer free drop-in Fabergé Family Workshops every Sunday from 2:00 to 4:30. The theme on the 6th and 20th is Fabulous Fabergé Frames (make your own jeweled frame for a cherished picture), and on the 13th and 27th, Elegant Eggs and Symbols of Spring (create things inspired in part by Fabergé Easter eggs). Coincidentally, the regular Family Express on Sunday the 20th from 3:00 to 4:30 also is titled Fabulous Frames. Jesse Rhinehart's Watercolor Workshop for Adults is seven Wednesdays, 9:30—noon, beginning April 9. The fee is \$75 plus materials (about \$40); call ext. 462 to register by Monday, April 7. To inquire about Teachers Workshops, call ext. 469.



In the mood for quiet contemplation? Use the south entrance to avoid the north lobby crowds. If you're interested in a gallery talk (daily at 1:30 plus Saturdays at 10:15 and Thursdays at 2:30), we're relocating the gallery talk meeting spot for the duration of the Fabergé show to the central lobby, between the entrance to the Asian galleries and the stairs up to the indoor garden court.

22 April/Tuesday

Highlights Tour 1:30 CMA Favorites

23 April/Wednesday

Gallery Talk 1:30*Romare Bearden/Alone in a Crowd*. Dyane Hanslik

Film 7:30 Elixir (Russia, 1995, color, subtitles, 50 min.) directed by Irina Evteeva. Animated fairy tale (loosely based on tales of E. T. A. Hoffman) in which forces of good and evil battle for possession of a powerful talisman. Cleveland premiere. Preceded by another animated film, Alexandra Sviridova's One Doll's Story (USSR, 1985, 10 min.), and followed by Elem Klimov's Larissa (USSR, 1980, 25 min.), a tribute to his late wife Larissa Shepitko, director of The Ascent (see April 2) and next week's Wings. \$4 CMA members, \$5 others

24 April/Thursday

Highlights Tour 1:30 *CMA Favorites* **Gallery Talk** 2:30 *Romare Bearden/Alone in a Crowd.* Dyane Hanslik

25 April/Friday

Highlights Tour 1:30 CMA Favorites **Slide Lecture** 7:00 Elegance, Eggs, and the
End of an Empire. Barbara Kathman

26 April/Saturday

Gallery Talk 10:15 *A Graphic Odyssey: Romare Bearden as Printmaker.* Anita Peeples

Highlights Tour 1:30 CMA Favorites

27 April/Sunday

Gallery Talk 1:30 *Romare Bearden/Alone in a Crowd*. Dyane Hanslik

Family Workshop2:00–4:30*Elegant Eggs and Symbols of Spring.* Free drop-in workshop, no registration required

Organ Recital 2:00 *Karel Paukert*. Works by J. S. Bach, Franck, and Dupré

Circle of Masks 2:00–5:00 A free family event inspired by the spirit of Carnival around the world. Three maskmaking stations help participants make masks based on Trinidad's "Old Mas" Carnival characters with Trinidad native Wendy Hils, Afro-Brazilian carnival masks with Lyneise Williams, and Japanese festival masks with Mark Sugiuchi. The festival also features

premieres of two commissioned masked movement pieces, an excerpt from "Symphony of Sorrowful Songs" by *Ground Zero Movement Theater* and "Gallerie" by *Vivian Vail*.

Cap It Off with Capoeira: In the finale, Ana Paula Jones, visiting actress and dancer from Brazil, leads dancers from the YARD (Cleveland School of the Arts Youth at Risk Dancing) in the traditional Brazilian movement and fighting game capoeira. "Baba" David Coleman, director of Iroko Drum & Dance Society, will accompany Jones—then they both will teach the audience how to "do the capoeira." This year's Parade the Circle poster and T-shirt will be unveiled and for sale.

Sponsored by Metropolitan Savings Bank. This year's Mask Festival benefits from a two-way artist exchange between Cleveland and Trinidad and Tobago made possible by a grant from the Ohio Arts Council International Program Film 3:30 Lamerica (Italy, 1995, color, subtitles, 120 min.) directed by Gianni Amelio, with Enrico Lo Verso and Michele Placido. An unscrupulous Italian businessman tries to make a killing in corrupt, chaotic, post-Communist Albania. This remarkable, eye-opening film won the "Felix" award for European Film of the Year. 35mm scope print! \$4 CMA members, \$5 others

29 April/Tuesday

Highlights Tour 1:30 CMA Favorites

30 April/Wednesday

Gallery Talk 1:30 *Impressionism in America.* Vivian Kung

Film 7:30 Wings (USSR, 1966, b&w, subtitles, 90 min.) directed by Larissa Shepitko. Controversial film about a woman fighter pilot who has trouble adjusting to postwwll life; her rigidity, smugness, and authoritarian manner as a schoolmistress create a gulf between her and her troubled, rebellious students. Demonstrates how Stalinism permeated all aspects of Soviet life. "A milestone in the development of the Soviet cinema." —Variety.

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Admission to the **Gallery Hours**

museum is free Tuesday, Thursday, Friday 10:00-5:45 **Telephone** Wednesday 10:00-9:45 216/421-7340 Saturday 9:00-4:45 TDD: 216/421-0018 Sunday 1:00-5:45 Museum Store Closed Mondays, 216/421-0931 July 4, Thanksgiving, Beachwood Place store December 25, and 216/831-4840 January 1 Member Hotline 216/421-7340 x295

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Hours

Open during all regular and extended hours

South Doors

Open March 9

Ingalls Library Members Hours

Tuesday-Saturday 10:00-gallery closing Slide Library by appointment only

Print Study Room Hours

Tuesday-Friday 10:00-11:30 and 1:30-5:00

Parking

90¢ per half-hour to \$7 max. in upper lot \$3.50 flat rate in parking deck Free to senior citizens all day Thursday Free with handicapped \$2.25 flat fee every Wednesday after 5:00 Rates include tax

For Visitors with Disabilities

Large-type brochure available in the north lobby. Borrow wheelchairs at the check

Wheelchair access is via the north door

Free assistive listening system (ask at the north lobby check room) for films and lectures in the auditorium and recital hall

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